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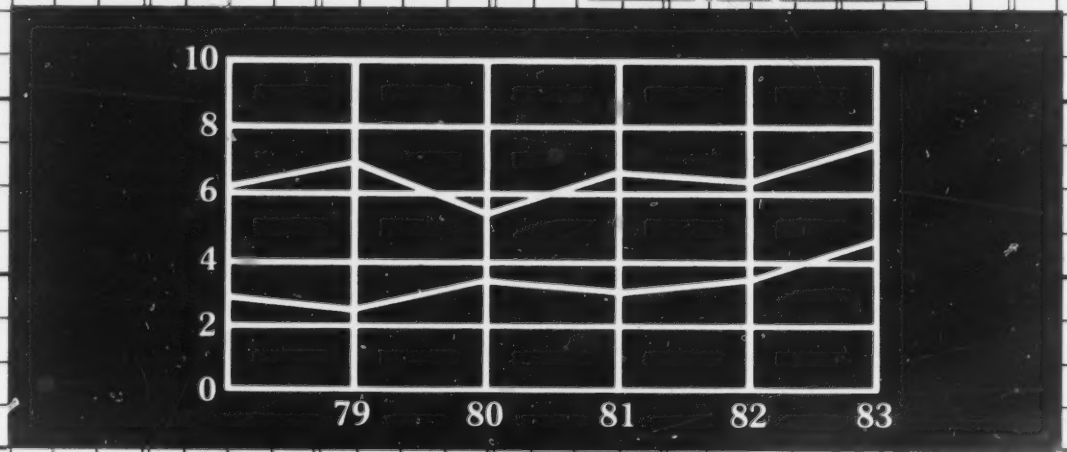
THEATRE FACTS 83



83 TCG SURVEY

A statistical guide to the finances and productivity of the nonprofit professional theatre in America.

"The recognition of the arts as part and parcel of our lives, as part of the point of reference of individuals, of institutions, of governments, will create in my view the real revolution in our times."

–Nancy Hanks
1927 - 1983

The arts lost a great friend during the 1983 season with the passing of Nancy Hanks, who served as the second chairman of the National Endowment for the Arts from 1969 to 1977.

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Survey Methodology

This survey of the TCG constituency was conducted by TCG's Management Services department. Questionnaires were mailed to each constituent and associate company requesting detailed financial and production information for the most recently completed season with fiscal year end dates between September 30, 1982 and August 31, 1983. A total of 189 companies responded, representing a 90 percent response rate. Theatres with operating expenses of more than $500,000 were required to submit a copy of the corresponding certified financial audit; all financial data submitted by these companies was verified against the audited statement. Standard statistical analyses were applied to the data collected from the survey; compounded growth rates were calculated by standard application of changes in the consumer price index since 1967. Consumer price index and inflation figures were supplied by the Bureau of Labor Statistics. The 1983 Sample Group was chosen to reflect geographic, financial and aesthetic diversity. Data on theatres nationwide is maintained in TCG's computerized data bank for a 10 year period beginning in 1973-74.

While *Theatre Facts* is published annually, reports issued in different years should *not* be compared to each other, as the number of theatres participating in the Survey Universe, as well as the composition of the Sample Groups selected for trend analysis over time, vary from year to year. For year to year comparisons, please use only the comparative statistics for the five year period (1979-83) published in this report.

Foreword

The New American Theatre

by Zelda Fichandler

Since the late '40s and early '50s the American theatre has been engaged in a Revolution, a long Revolution filled with stops and starts, periods of reversals and periods of forward movement, moods of high energy alternating with despair. Despite the tacking, it is a Revolution that would not be stopped. And today, one can say with some certainty that it *will* not be stopped, that it will weather the current chilly economic winds, and that in the decade ahead it has every chance of achieving in fullest measure the artistry, vitality and intimate relationship with its audiences of which it dreamed from the beginning.

This Revolution began with a small group of people who were fed up with the current ways of making theatre and committed themselves to finding new ones and having them prevail. From a handful of theatres around 1950 there are now more than 200 all over the United States, including Alaska, playing to over 14 million people a year, regularly producing new American and foreign plays, interesting revivals and world classics in contemporary interpretations, uncovering — *discovering* — ever-broader audiences through a moderate ticket-pricing policy, and engaging more actors and other theatre artists outside of New York than are engaged within New York, the erstwhile capital of American theatre. Indeed, it is to these professional theatre companies that Broadway now turns for its primary source of talent and energy — actors, directors, designers and, of course, the new playwrights from whom all other production arts flow. Only the multi-million dollar musical remains as the signifying mark of Broadway.

What has been built in the past third of a century is an American National Theatre — the fastest growth of a new form for the arts in history.

This New Theatre is by no means homogeneous. It expresses itself in highly individual ways according to the temperament and choices of its artistic leadership, and the needs and tastes of its various communities, and the character of the ensembles of artists who work within it. But all the theatres share the two fundamental emblems of this new movement; one was a thought, and the other an instrument for making the thought real.

The originating thought at the base of the Revolution was, when you look back on it, really quite simple, and one wonders why it took so long to reclaim it from past cultures and every other major country of the world. It was that theatre should stop serving the function of making money, for which it has never been and never will be suited, and start serving in the revelation and shaping of the process of living, for which it is uniquely suited, for which it, indeed, exists. The new radical-though-simple thought was that theatre should be restored to itself as a form of art.

"What has been built in the past third of a century is an American National Theatre — the fastest growth of a new form for the arts in history."

The instrument for achieving theatre-as-art was the nonprofit corporation, previously associated with education, science, social welfare and certain performing arts, but not the theatre. Without the nonprofit provision in the income tax code our American theatre, as we have it today, would simply not exist. For what we wanted to do was going to produce deficits as well as theatre, and in order to support our work in a continuous way, outside the boom-or-bust cycle of Broadway, and at prices that people interested in it could afford to pay, we needed to be legally able to receive gifts and grants to flesh out what could be taken in at the box office. Once we made the choice to produce our plays, not to recoup an investment, but to recoup some corner of the Universe for our understanding and enlargement, we entered into the same world as the university, the library, the museum, the church, and became like them, instruments of civilization. And, like them, deserving of the benefits of the nonprofit umbrella.

This is not to say that we can rest on our large defining principles. Our lives are filled with commercial pressures and the scramble to respond to them. Every day we struggle to make as much as we can at the box office, hold costs in line, devise ingenious methods to close the gap between earned and unearned (we call it "hard-earned"!) income.

With the government providing less than 5 percent of total theatre budgets as compared to 30 percent or 40 percent or even 75 percent in other countries, we must become more and more adept at all of these. Especially, we must forge an ever-closer relationship with our audiences, private foundations and the business community, in order to operate in the black, hold on to our aesthetic and social goals, and provide for ongoing research and development that is not *part* of what we do, but *is* what we do.

The tasks for the next decade are clear and we have every intention of fulfilling them. Our artists should be better rewarded. Our acting companies should be strengthened and enlarged. More emphasis should be given to developing new work — American plays, translations of foreign plays, plays evolved from other media like the novel. Connections between theatres and training institutions must be forged, and company actors should be provided with continuous professional training. Worthy productions that may be larger and more expensive than immediate box office concerns suggest must be undertaken nonetheless. The notion of the ensemble must be enlarged to include not only actors, but directors, designers, composers and playwrights as well. We must keep on keeping on, using where we have come from as a launching pad for what, with commitment and enough funding, we can grow to be.

When revolution becomes evolution, it is a sure sign that the initial impulses were the right ones. The long Revolution in the American theatre is, indeed, proving itself out.

Zelda Fichandler is the founder and producing director of Arena Stage in Washington, D.C. and serves as the chairperson of acting and directing at New York University's Tisch School of the Arts.

Highlights

Over the past five years, theatre productivity has increased but expenses have grown faster than total income, producing collective deficits in each of the past three seasons.

Major findings detailed in this year's report include:

- Attendance at the 189 theatres in the Survey Universe topped 13.6 million at over 47,000 performances during the 1982-83 season.
- More than 21,000 artists, administrators and technical/production personnel were employed.
- For the third year in a row, the American nonprofit professional theatre ended the year in the red, as expenses reached $189 million, but income was less than $186 million, resulting in a $3 million collective nationwide deficit.

Between 1982 and 1983:

- Total earnings increased by more than 14 percent and paid for two-thirds of the season's operating costs.
- Box office receipts showed a healthy gain of more than 20 percent.
- Grants and contributions grew less rapidly than either expenses or earned income and failed to close the earnings gap.
- Federal government support was the only major source of contributed income that failed to keep pace with inflation, dropping to fourth place among the major funding sources.
- Donations from individuals represented the largest source of contributed income and rose 15 percent in 1983.
- Foundations ranked second, scoring a 14 percent rise — a healthy sign after the doldrums of the 1970s, when foundation portfolios declined sharply and arts funding programs shrank.
- The largest year-to-year funding growth was registered by corporations, which gave 26 percent more money in 1983 and became the third largest funding source for theatres. However, the average corporate gift declined significantly, as fewer than 10 percent of all corporate gifts totalled $2,500 or more.
- Salaries, fees, royalties and commissions accounted for 60 percent of all theatre costs, reflecting the traditionally labor-intensive nature of the field.
- Artistic salaries remained the largest single budget item, but administrative salary costs continued to rise more rapidly due to the expanded work force required to augment marketing and fund-raising efforts.

Survey Universe

189 Theatres in 1983

This year celebrating its 10th anniversary, Theatre Communications Group's annual survey of finances and productivity is conducted to gather and disseminate current information on fiscal and statistical trends in America's nonprofit professional theatre.

In 1983, 189 theatres responded to the TCG Survey, the largest number since the research effort began in 1974. Located in 106 cities in 43 states and the District of Columbia, these theatres represent 90 percent of the TCG constituency and collectively account for roughly 95 percent of the constituency's 1983 financial activity.

During the 1983 season the 189 participating theatres mounted 2,616 productions for 47,195 performances. Attendance exceeded 13.6 million admissions, with more than 920,000 people investing in season subscriptions, committing themselves to attend these theatres regularly throughout the season.

Numbers and statistics quantify the accomplishments of these companies during the year, but the real achievements lie in the production of the best of classical and contemporary drama, including the American and world premieres of a number of notable plays. The 1983 season included Lanford Wilson's *Angels Fall*, *Fool for Love* by Sam Shepard, *Standing on My Knees* by John Olive, *What I Did Last Summer* by A. R. Gurney, Jr. and Kathleen Tolan's *A Weekend Near Madison*.

Among the notable revivals and classics produced in 1983 were John Houseman's recreation of Marc Blitzstein's *The Cradle Will Rock*, Stanley Silverman's production of *The Mother of Us All* by Virgil Thomson and Gertrude Stein, Robert Woodruff's staging of *The Comedy of Errors* with the Flying Karamazov Brothers, Liviu Ciulei's epic *Peer Gynt* and Adrian Hall's innovative production of *The Tempest*.

New works of foreign playwrights were also introduced with productions of Caryl Churchill's *Top Girls*, *The Accidental Death of an Anarchist* by Dario Fo, Franz Xaver Kroetz's *Mensch Meier* and Carlos Fuentes' *Orchids in the Moonlight*.

At the same time, Broadway continued to depend on work developed in the nonprofit theatre, providing longer life and increased visibility to plays such as *Foxfire*, *K2*, *Plenty*, *A View from the Bridge*, *American Buffalo* and *Agnes of God*. Perhaps most notably, *A Chorus Line*, which originated in the nonprofit theatre, became the longest running Broadway musical in American theatre history.

The important creative role of the nonprofit professional theatre in the wider critical arena has become obvious in other ways as well. In each of the past five seasons, the Pulitzer Prize for drama has been awarded to playwrights whose work developed and was first presented in theatres across the country. In 1983, the recipient was Marsha Norman for *'night, Mother*, first presented at the American Repertory Theatre.

In fiscal terms, the 189 theatres, with budgets ranging from $42,000 to $9.4 million, had combined operating expenses of $189 million. Income, however, fell short of meeting expenses by $3 million, leaving a collective deficit at the end of the survey period.

Paid personnel employed by these theatres included 12,295 artists, 3,605 administrators, and 5,343 craftsmen and technicians, for a total work force of over 21,000. In addition, these institutions depended on the efforts of more than 18,000 volunteers to complete the season's work.

Overall, the survey data indicates that, although there has been some improvement in the general economy, increased expenses and substantial shifts in the nature of contributed income have resulted in greater reliance on box office receipts and fund-raising events. The data in this report leads to several important questions. What methods can be found to increase contributions in order to break the annual cycle of deficits? How can the place of the artist be made central to the budget-making process? Perhaps most significantly: What provisions can be made for the future development of this young and somewhat fragile living art form in the midst of an increasingly technological, media-oriented society?

The solutions to these and other difficult problems will, it is hoped, alter the "survival mentality" with which these institutions have lived too long. Balancing the books is important, but secondary to, qualitative growth.

The Survey Universe

Finances		
Earned Income	$	117,184,806
Contributed Income	$	68,766,363
Total Income	$	185,951,169
Total Expenses	$	188,986,629
Surplus/Deficit	$	— 3,035,460
Production Activity		
Attendance		13,670,027
Subscribers		920,827
Performances		47,195
Productions		2,616
Work Force		
Artistic Staff		12,295
Administrative Staff		3,605
Technical Staff		5,343
Total Paid Staff		21,243

Sample Group

32 Theatres over 5 years

An analysis of trends in theatre finances and productivity is valid only when conducted with data from a constant group of theatres for a specific arc of time. For this report, 32 of the theatres participating in the TCG Survey for each of the past five seasons have been selected as the basis for the detailed discussion of income, expense and productivity trends which follows.

In 1983, the budgets of these 32 theatres ranged from $820,000 to $6.7 million; together they constitute more than half of all professional theatres this size in the TCG constituency and nearly half the financial activity of all theatres participating in the 1983 survey.

While the Survey Universe figures are useful in providing a general overview of the activity of all 189 theatres during the past year, the Sample Group statistics provide viable year-to-year comparisons for the period between 1979 and 1983.

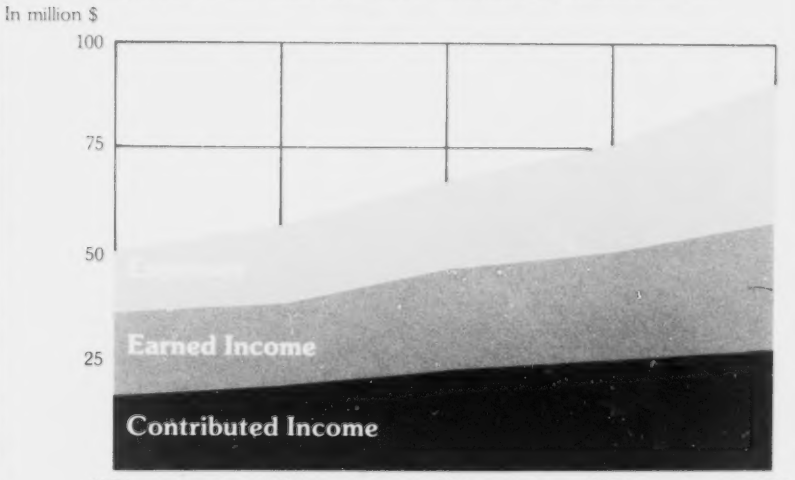
In addition to dollar totals and annual percent changes in all major income and expense categories, the Sample Group information includes compounded growth rates. This standard analytical technique calculates the average annual economic growth as if there were no inflation. This approach affords a more accurate picture of the field's development over the five years, and the comparison of current dollars to constant, or non-inflated, dollars provides a realistic measure of gains made during this time.

Although total earned income covered more than two-thirds of all expenses — the highest earnings ratio in any of the nonprofit performing arts — the other one-third of the costs, which constitute the "earnings gap," remained to be filled from grants and contributions. As in the previous two seasons, growth in contributions lagged behind the increase in earnings and expenses, leaving these theatres with a collective operating deficit for the third consecutive year.

Between 1979 and 1981, rampant double-digit inflation had a substantial impact on the bottom line as the growth in total income simply failed to keep pace with the increased costs for manpower and materials. However, inflation was running at only 2.6 percent in the 1983 survey period, one-third the 1982 rate, and far below the 12.7 and 13.1 rates seen in 1980 and 1979. With inflation down sharply, why is there still so much red ink? Shifts in funding by both public agencies and private philanthropic sources, along with increased expenses, are a large part of the answer.

The theatres in the 1983 Sample Group are: A Contemporary Theatre, Actors Theatre of Louisville, American Conservatory Theatre, Arena Stage, Arizona Theatre Company, Asolo State Theater, Center Stage, Cincinnati Playhouse in the Park, Circle in the Square, Circle Repertory Company, The Cleveland Play House, Folger Theatre Group, Goodman Theatre, The Great Lakes Shakespeare Festival, The Guthrie Theater, Hartford Stage Company, Indiana Repertory Theatre, Long Wharf Theatre, Manhattan Theatre Club, Mark Taper Forum, McCarter Theatre Company, Milwaukee Repertory Theater, Old Globe Theatre, Philadelphia Drama Guild, Pittsburgh Public Theater, Repertory Theatre of St. Louis, Seattle Repertory Theatre, South Coast Repertory, StageWest, Syracuse Stage, Trinity Square Repertory Company and Yale Repertory Theatre.

Comparison: Expenses to Earned and Contributed Income



Percent Change	79-80	80-81	81-82	82-83
Expenses	6.7	22.9	8.7	12.6
Earned Income	2.3	22.0	10.0	13.6
Contributed Income	13.5	17.5	4.7	11.3

Earned Income

Total earned income for the 32 Sample theatres increased nearly 14 percent in 1983 and paid for more than 67 percent of the season's total operating expenses, a greater portion than in any year since 1979. The growth in 1983 earnings is due primarily to increased box office revenues resulting from a rise in attendance and higher ticket prices.

Box Office

Healthy activity at the ticket window provided more than three-quarters of all earnings for these theatres in 1983. Total box office receipts increased 20.5 percent and paid for more than half of all expenses. With a growth in attendance of nearly 2 percent and a lower inflation rate, this year's gain at the box office is a considerable improvement. During 1982 attendance had fallen slightly, and ticket revenues had covered less than half of that season's expenses.

Box office income derived from subscription sales increased nearly 18 percent in 1983; subscriptions have remained the most important single source of income throughout the five years, exceeding single-ticket sales by a substantial margin each year. Significantly, subscription income covered almost 30 percent of all 1983 expenses, the highest level in the five years studied.

The growth in subscription income in 1983 was caused by the largest year-to-year increase in subscribers for the five-year period. The total number of committed season-ticket holders for these 32 theatres increased by 11 percent — nearly twice the 6 percent gain seen the year before — averaging 15,272 per theatre. Increased marketing efforts, including subscription telephone campaigns, helped to expand the audience in 1983, as an improving economy simultaneously provided theatregoers with more discretionary income.

Increased subscription prices also played a role in the growth of box office earnings, as the average cost of a top subscription seat rose to $13.70, up 17 percent from 1982's $11.70 top. The average lowest subscription seat price went to $6.10, up 20 percent from $5.10 the year before.

Single-ticket income continued to grow at an even faster pace in 1983 than subscription income. However, the dollar volume of single-ticket sales remained considerably smaller than subscription sales, accounting for 23 percent of expenses. In 1983, the average top price for a non-discounted single ticket was $16.60, up 16 percent from 1982's $14.30. The average lowest price for a non-discounted single ticket grew to $8.60, up 15 percent from $7.45 the year before.

The 1983 season was also notable for a moderate increase in productivity, reversing the general decline suffered in 1982. The total number of mainstage productions and performances reached a five-year high, as did combined activity of second stage offerings, children's productions and staged readings. Together, performances of all kinds increased by 8 percent.

Mainstage paid audience capacity averaged almost 80 percent, and the average of nearly 300 mainstage performances per theatre in 1983 continues to leave little room for expansion of performance activity. These theatres are approaching optimum working levels, attempting to fill as many seats as possible in as many performances as can be scheduled. The time when any substantial increase in box office income will depend solely on higher ticket prices may be fast approaching. Raising ticket prices is often seen as a panacea for closing the earnings gap; however, efforts to attract new and socially diverse audiences will be hampered should ticket prices continue indefinitely in this upward spiral.

Nevertheless, with ticket buyers paying only half the real cost of their seats, nonprofit theatre productions are still a bargain — particularly when compared to commercial offerings, which cost two to three times more. Contributed support to these theatres has, so far, enabled non-profit theatre ticket-pricing policies to remain relatively moderate. However, if expenses continue to increase faster than income, additional ticket price escalations are inevitable.

Touring

In 1983, only half of the Sample theatres engaged in any sort of touring, and total income in this category decreased more than 5 percent from 1982 levels. The 1983 decrease follows a much larger decline seen in income from this category during 1982.

The number of productions taken on tour decreased by 10 percent in 1983, while the total number of touring performances decreased 4 percent. Given an even larger reduction in the amount of touring activity in both 1981 and 1982, during the past three seasons the number of touring productions has fallen an alarming 41 percent, while the number of performances on tour was only two-thirds what it had been just three years earlier.

The audience served through 1,515 touring performances in 1983 totalled less than 540,000, a decrease of nearly 40 percent from the 1980 five-year high. By way of comparison, during 1980 these 32 theatres had presented nearly 2,400 performances on tour to an audience of nearly 870,000.

Over the past three seasons, as incentive grants from those government agencies and private sources traditionally supporting touring productions have declined, theatres appear to have become more hesitant to invest in these costly services. Although the number of nonprofit theatres has mushroomed in the past two decades, these institutions remain, like all the performing arts, predominantly centered in metropolitan areas near the audiences on which they depend. With the reduction in touring activity over the past three years, the vast audience in smaller towns and rural areas no longer has the opportunity to participate in the adventure of theatrical performance. When the question of whether to invest in serving these far-flung audiences is left to theatre managements and trustees alone, the answer — with fewer touring grants available — is frequently determined by cost. Touring is, at best, a break-even proposition. Boards of trustees already engage in considerable fund-raising efforts in the theatres' own communities; further fund-raising to provide touring services for other communities is an additional burden which many boards are unwilling to bear.

If touring is to thrive, more encouragement is needed from funding sources and presenting organizations to provide sufficient incentives for touring activity, particularly in those geographic areas without resident companies.

Booked-in Events

Income from booked-in events decreased 11 percent in 1983 and covered less than 3 percent of expenses. Although income in this category was down for the second consecutive year, the number of

Earned Income

In thousand $	1979	1980	1981	1982	1983
Box Office	27,453	26,979	31,189	36,563	44,047
Touring	1,270	2,343	3,223	1,863	1,763
Educational Programs	1,401	1,644	1,703	1,778	2,121
Booked-in Events	2,244	1,924	3,550	2,379	2,129
Other	3,974	4,303	5,710	7,348	6,668
Total	36,342	37,193	45,375	49,931	56,728

bookings increased, as did the number of performances and the total attendance for such events.

In 1981, when booked-in event activity registered the five-year high and paid for more than 5 percent of that season's expenses, such extra offerings seemed to be a lucrative source of potential earnings still closely associated with the central purpose of the theatre institution. However, over the past two seasons, such income has decreased 40 percent.

Changes in this category appear to be due to a combination of factors. The increase in resident performance activity has perhaps afforded fewer opportunities for scheduling bookings into the larger mainstage spaces. And, with fewer touring theatre productions available for bookings at other theatres, other events with limited technical requirements — primarily film, lecture and dance series — have been scheduled for smaller ancillary spaces. Lower ticket prices to these events, a reduced seating capacity and the "bonus" technique of admitting season subscribers free of charge may together explain the decrease in booked-in event income.

Educational Programs

During 1983, income from educational programs — including training programs and outreach activities serving local schools and community groups — grew by more than 19 percent. This gain, which is the largest year-to-year increase in the five years studied, is due exclusively to increased revenue from resident theatre classes and training programs.

Income from outreach programs in schools (conducted historically with funds provided by federal, state and local governments) was the lowest in five years. The 8 percent decrease in outreach income in 1983 follows similar declines during the previous two seasons, as such governmental funding has been reduced annually since 1980.

Income from classes and training programs has increased in each of the five years, growing in 1983 alone by nearly 25 percent. Income from such in-house programs was reported by 12 of the Sample theatres in 1983. (Income from programs offered at three university-based theatres in the Sample — which produce no direct income for the theatres — is not included.)

Through offering classes and training programs which draw upon the institution's quality as a community resource, these theatres have benefitted both artistically and financially. Tuition income has replaced dwindling funds for outreach activity, and local talent pools of aspiring young artists have begun to be nurtured and developed. Additional employment has also been generated for the artistic personnel serving as faculty.

Among the Sample theatres, the American Conservatory Theatre and Circle in the Square operate full-scale conservatory programs, in addition to Yale Repertory Theatre's association with the professional training program at the Yale School of Drama.

While the goal envisioned in the early years of the resident theatre movement of establishing a network of major training conservatories attached to nonprofit theatres has not, by and large, been fulfilled, classes and training activity have become a small but important adjunct program for many of these theatres. Perhaps future steps toward fulfilling the conservatory goal can be expected as such programs continue to develop.

Other Earnings

As anticipated, income from interest and dividends fell by nearly 9 percent, a reflection of lower interest rates available during the survey year. Interest and dividend income had increased significantly each year between 1979 and 1982, as inflation pushed up interest rates.

Although interest and dividend income decreased in 1983, endowment income, surprisingly, grew by nearly 6 percent and covered nearly one percent of expenses. While the dollar amount remains fairly small, income from endowment funds has more than tripled since 1979, as theatres have worked to establish these permanent income-producing funds. Growth in principals and better interest rates available with long-term investments have both helped to improve the income picture. In 1979, only 4 of the 32 theatres had established endowment funds, and only 3 had used any interest from those funds for operating expenses. By 1983, 12 of the 32 had managed to create such funds, and 7 of the 12 had established fund balances large enough to allow them to use interest toward the season's expenses.

While income from endowment funds increased by just under 6 percent in 1983, the aggregate principal of such funds increased over 23 percent. For the 12 theatres with endowments, the median principal was $252,000, while the funds ranged from $29,000 to $4.3 million.

Many of these theatres are in the early stages of building endowments; once more fully developed, endowments will hopefully provide a steady new source of income.

Royalty payments to the Sample theatres from subsequent productions of new plays at other nonprofit theatres, commercial transfers, film, television and recording activity declined sharply in 1983. While 16 of the Sample theatres reported royalties on 77 properties — the highest number in the five years — income declined 40 percent. This follows a similarly substantial decrease seen in 1982. During 1980 and 1981, royalty income had increased considerably, largely as the result of highly successful New York and touring productions of the Mark Taper Forum's *Children of a Lesser God* and Manhattan Theatre Club's *Ain't Misbehavin'*. Such payments are, at best, a capricious source of income and major gains in this area — anticipated only a few seasons ago when cable television looked as though it would develop into a profitable outlet for nonprofit theatre productions — have failed to materialize.

Concession and advertising income increased 28 percent and 7 percent, respectively, in 1983, while rental income fell to half the 1982 level. Other miscellaneous forms of earned income decreased by more than 17 percent, in part because substantial gains made on the sale of second performance facilities by two of the theatres during 1982 resulted in higher than normal figures in that year.

When one looks at the total earned income picture, it is clear theatres are relying more on box office earnings generated by increased marketing efforts than on tangential earned income projects. Stronger endowment fund efforts and tuition from training programs have also had an impact on increased earnings.

Total Income and Expenses

In thousand $	1979	1980	1981	1982	1983
Earned Income	36,342	37,193	45,375	49,931	56,728
Total Expenses	52,509	56,027	68,877	74,848	84,269
Earnings Gap	—16,167	—18,834	—23,502	—24,917	—27,541
Contributed Income	17,558	19,927	23,404	24,494	27,269
Total Income	53,900	57,120	68,779	74,425	83,997
Surplus/Deficit	1,391	1,093	—98	—423	—272

Contributed Income

Although earned income has increased each year since 1979, theatres are still required to devote a substantial portion of their administrative manpower to grant-seeking and fund-raising in an effort to meet the remaining one-third of expenses each season.

Public and private support through grants and contributions to the 32 Sample theatres increased 11 percent in 1983. Although this increase is well ahead of inflation, it lagged behind both earned income and expenses. While the 1983 growth in contributions is a significant improvement over 1982 — when it grew less than 5 percent — the increase not only failed to make up for ground lost in previous seasons, but failed to close the 1983 earnings gap. In fact, in each of the past three seasons, the growth in contributed income has failed to keep pace with either earned income or expenses. In 1983, grants and contributions covered only 32 percent of all operating costs, the lowest portion in the five years studied.

A comprehensive discussion of the trends in contributed income is based on the interrelated nature of the various forms of contributed support. Annual changes in several of the major categories of contributed support have been strikingly erratic during the past five years. Larger changes in the nation's economy have produced an environment in which both public and private funding agencies re-order their grant-making priorities, often on a yearly basis. This star-chamber effect has created a situation of instability for nonprofit theatres and, in addition to complicating the budgeting process, has placed serious obstacles in the way of long-range planning efforts.

Public Support

Federal Government

Support from the National Endowment for the Arts was the only major form of contributed income which failed to keep pace with inflation during 1983. NEA support for the Sample theatres increased over the 1982 level by only one percent; this slight gain did not begin to compensate for the 14 percent reduction seen in this category during 1982, nor did it even keep pace with the greatly reduced inflation rate. NEA funds accounted for only 4.5 percent of total expenses in 1983 — the lowest portion in the five years studied — marking a significant decline from 1979, when NEA funding covered more than 7 percent of all expenses.

Federal support — formerly the most important and dependable source of grants to American nonprofit theatres — plummeted to fourth place as a source of contributed income during 1983. Federal funds had slipped to second place in 1982, after having led the funding field as the primary source of contributed support during the 1979 and 1981 seasons.

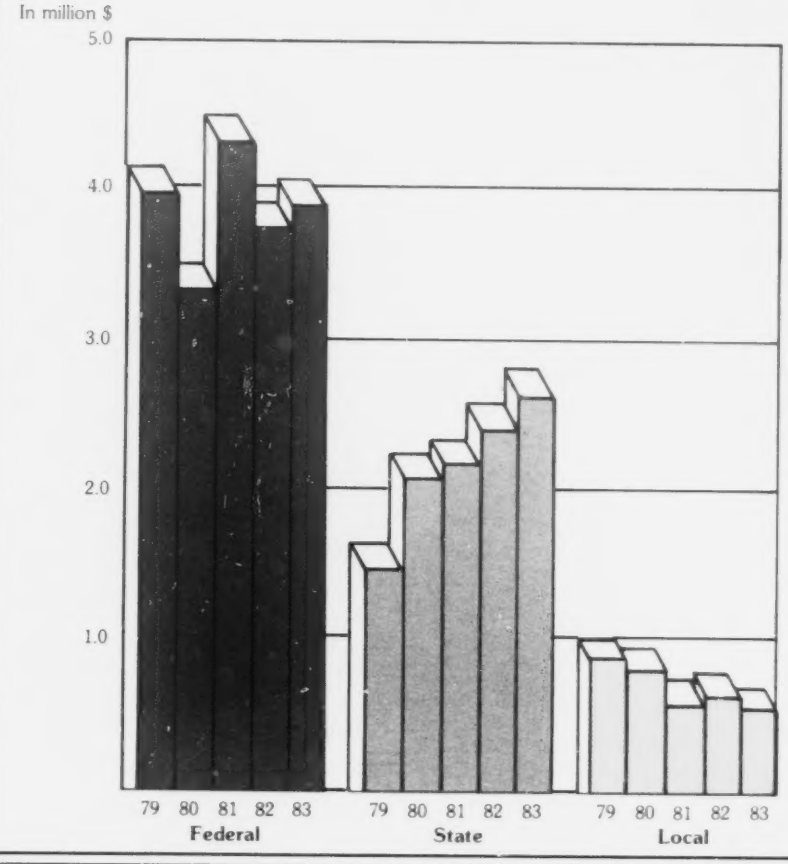
The decline in federal funding for these theatres followed reductions in the NEA Theatre Program budget for both 1982 and 1983. In addition, Challenge grant funds to these theatres were virtually eliminated in 1983.

Following the Reagan administration's call for a much larger cut in the agency's budget, the 1982 congressional appropriation to the NEA was reduced by 10 percent. At the same time, the Theatre Program allocation suffered an even greater reduction.

In fiscal 1983, the administration again called for reduced funding for the agency; however, congressional support rallied, and the agency's appropriation held the line with a minor increase of $500,000. Yet the Theatre Program was again faced with a substantially reduced allocation. Excluding forward funding adjustments, the 1983 Theatre Program budget of $8.3 million was more than 13 percent below the 1982 level. Moreover, between 1981 and 1983, while the total NEA appropriation fell by just 9 percent, the Theatre Program suffered a concomitant 23 percent reduction in funds, a considerable loss from the peak 1981 allocation of $10.8 million.

Fortunately, the Sample theatres did not experience reductions in their NEA funding equal to the sharper cuts sustained by the Theatre Program overall. They collectively garnered more than half the available NEA Theatre Program funds and clearly fared considerably better in 1983 than the remaining theatres in the Survey Universe. Between 1982 and 1983, both the total dollar amount awarded and the number of recipient companies were reduced. In 1982, the Theatre Program made 271 grants totalling $7.7 million in the Professional Theatre Company support category. In 1983, 217 grants totalling $6.6 million were made — 54 fewer grants than the year before. While nearly 70 companies saw increased 1983 funding, 90 suffered reductions. Overall, the picture of federal support to nonprofit theatres throughout the nation is apparently somewhat worse than Sample figures indicate.

Comparison:
Contributed Income from Public Sources



Federal funds have long served as a catalyst for other sources of contributed revenue. While federal funds have never paid for a substantial portion of these theatres' operating expenses, NEA grants have improved their ability to secure grants and contributions from a wide variety of other funding sources which have tended historically to follow the federal lead. As federal support has diminished, theatres have been saddled with a heavier burden in order to make up the difference. More energy must annually go into securing a larger number of smaller donations and planning more fund-raising events — in an attempt to simply hold the line.

As a result of diligent advocacy efforts which produced widespread congressional support during 1983, the NEA appropriation for the upcoming 1984 fiscal year will be increased to a record $162 million, in spite of the Reagan administration's request to slash the agency's budget to $125 million.

Some improvement in NEA support can therefore be expected in next year's survey, from both the Theatre Program and from Challenge grants recently awarded to four Sample theatres. In addition, the NEA has recently announced it will devote $1.25 million to a new Ongoing Ensembles Initiative for theatre companies during 1984, which should serve to further improve the picture for a limited number of theatres. But since the major portion of the 1984 increase is expected to go toward new initiatives, rather than ongoing theatre company support, the net impact of increased federal funding on the field as a whole remains to be seen.

State and Local Government

Of the 32 theatres in the Sample, 30 received state funds in 1983. The number of recipients has grown in each of the years studied, and some improvement has been made since 1979, when only 26 of these theatres received state support.

State monies distributed to these theatres increased just over 8 percent in 1983. This is below the 10 percent gain seen in 1982, and considerably less than the 42 percent gain seen in 1980.

The dollar total for state funding — which remains fairly small — reached a five-year high in 1983; however, although state funding to Sample theatres has increased in each of the five years studied, this era of annual increases may be coming to an end. As state coffers must increasingly cover health and human services programs previously funded at the federal level, significant increases in state arts agency funding may be limited. The National Assembly of State Arts Agencies has predicted a growth in 1984 state arts funding of nearly 10 percent. However, almost three-quarters of this expected increase is centered in five states; funding in the remaining 45 states and 6 territories is expected to grow by less than one percent.

Funding from city and county governments has been an erratic source of income for fewer than half these theatres and has, over the five years, largely declined. Total income in this category in 1983 was nearly 12 percent below the previous year and has fallen by nearly 34 percent since 1979. As a portion of expenses, city and county funds met less than one percent of 1983 operating expenses. The leaders in municipal support to Sample theatres in 1983 were Baltimore, Indianapolis and San Francisco.

Private Support

Individuals

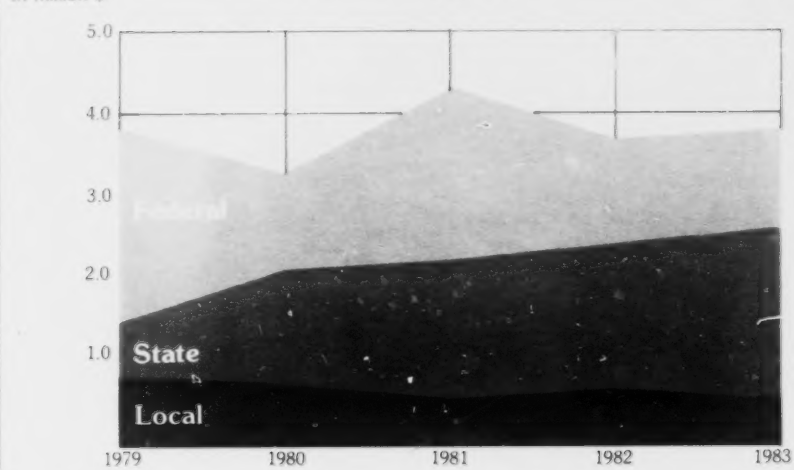
Income derived from nearly 56,000 individuals, whether through membership organizations or as a part of annual giving campaigns, increased 15 percent in 1983, making it the largest source of contributed income for these theatres for the second consecutive year.

In 1983, 33,187 individuals supported these 32 theatres through donations and membership programs. This is an increase of more than 9 percent over 1982 giving and constitutes the largest dollar amount in this category during the five years. The substantial support in this category is also mirrored in the high subscription and attendance figures for the 1983 season. Clearly, community support and involvement is related to, but goes far beyond, the box office.

Membership program income has increased considerably faster than other individual giving over the past three seasons. During the 1983 season, membership program income increased 30 percent, as the average membership fee grew from $62 in 1982 to $73 this year. More than one-third of these theatres maintain such programs, which provide an effective means of building community participation in the institutions' activities, as well as a significant source of income. Over the five years, total memberships have more than doubled from the 10,384 seen in 1979; more than 22,650 individuals participated in such programs during 1983, a record for the five years.

The gains made in membership programs are encouraging, but outright contributions — old-fashioned giving with no strings attached — remain the backbone of individual support, providing twice the dollar income of membership programs.

Comparison: Public Support



Percent Change	79-80	80-81	81-82	82-83
Federal	−16.1	34.7	−13.9	1.2
State	41.5	4.9	9.8	8.2
Local	−21.9	−11.3	8.3	−11.5

Foundations

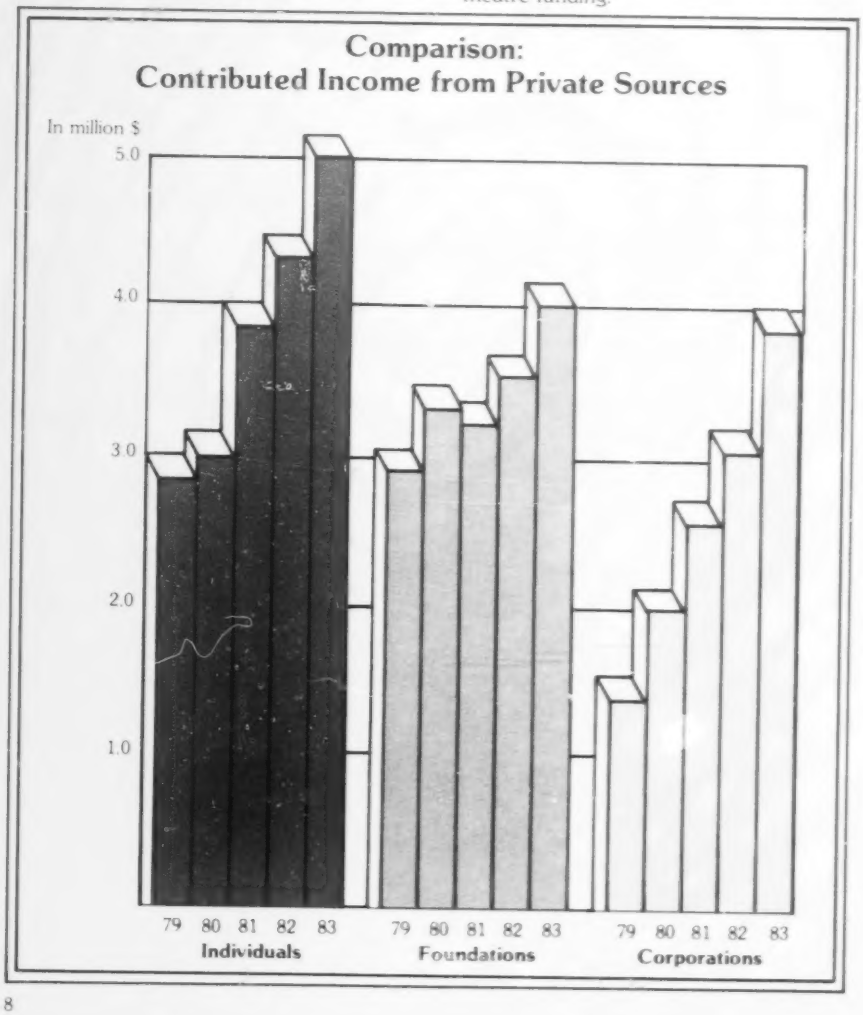
Foundation grants were the second leading source of contributed income for these theatres in 1983. Total foundation support increased 14 percent over 1982 levels and covered nearly 5 percent of all expenses.

This year's foundation support represents an increase of 42 percent since 1979; steady gains have been made in the past two seasons as foundation income has managed to grow ahead of the inflation rate. The 1983 gain is a healthy sign, after earlier predictions of limited growth in foundation support based on erratic growth patterns over much of the past decade.

Altogether, 434 foundation grants were made to these 32 theatres in 1983. Although both the dollar amount and the number of grants were the highest in the five years, the average 1983 foundation grant fell slightly to $9,402, down from the 1982 average of $9,576. A greater number of smaller grants were awarded in this year, as foundations tried to stretch funds to assist more needy nonprofit groups, and as theatres sought grants from a larger number of foundations in order to make up the difference.

Although the picture of foundation giving has changed considerably since the early 70s (in 1974, 20 of these 32 theatres met 10 percent of their expenses with foundation funds), foundation giving is still the most important source of contributed income after individual giving. Foundation support occupied third place in the giving hierarchy in both 1981 and 1982. Its climb to second place in 1983 resulted from a combination of foundation dollar increases and the marginal growth that pushed federal funding from second to fourth place.

The Ford, Mellon and Shubert foundations led the field in funding theatres nationwide during 1983. In addition, major gifts of $100,000 or more were made to Sample theatres by the Bush Foundation, the Lilly Endowment, the Parker Foundation and the Pew Memorial Trust. Also in 1983, three of the largest American foundations — the Ford Foundation, the Andrew W. Mellon Foundation and the Rockefeller Foundation — jointly established the National Arts Stabilization Fund with initial commitments totalling $9 million, thereby raising expectations for future theatre funding.



Corporations

Corporate giving to these 32 theatres increased nearly 26 percent in 1983, the largest year-to-year growth rate of the six major funding categories of contributed support and ahead of the gain made in 1982.

When ranked among the other major sources of contributed income, corporations climbed to an impressive third place in 1983, up from fifth place last year. The number of corporate gifts also increased in 1983, to a five-year high of 2,678. While this is well above the 2,077 gifts recorded in 1982, the size of the average corporate gift decreased in 1983, to only $1,463, down from the 1982 average of $1,501. Although nearly 2,700 corporate gifts were made to these 32 theatres in 1983, fewer than 10 percent were for $2,500 or more.

Corporations made six times as many gifts to these theatres in 1983 as did foundations, but the average corporate gift was only one-sixth the size of the average foundation gift. Much, if not all, of the increase in the number of 1983 corporate gifts is the result of a telephone campaign conducted by one theatre which produced nearly 600 new business gifts averaging less than $200. This one fund-raising strategy illustrates the increased development efforts required to obtain a larger number of smaller gifts, as corporate funding patterns have shifted. American businesses have been inundated with a substantially larger number of requests for assistance during the past few years as government funding priorities have changed. Corporations have increased their charitable activities but, as the corporate money pie devoted to philanthropic causes is cut into more and more pieces, the unit cost for corporate fund-raising rises considerably.

During the five years studied for this report, the administrative staffs of these theatres have grown by more than 40 percent. Such growth has certainly been precipitated by the pressing need for full-time staff members who can shoulder the burgeoning work load of fund-raising efforts. Such investments in personnel have produced increased returns, and theatres now seem to have established themselves on the corporate giving list. Now that such mechanisms are in place, and with continued improvement in the economy (pre-tax corporate profits are expected to increase dramatically in 1984), the possibility exists that corporate funds may continue to assume an increasingly important position among contributed income sources.

Although most corporate funding efforts are conducted on a local rather than national basis, the Atlantic

Richfield Foundation and Exxon Corporation led nationwide funding to theatres during 1983. Major gifts of more than $100,000 were also reported by several Sample theatres from locally based corporations, including Humana, Inc., Beatrice Foods Company and the Dayton Hudson Corporation.

Other Contributions

United arts funds; fund-raising events and guilds; sheltering organizations such as museums, universities and performing arts centers; and donations of services and materials were all additional sources of contributed income for these theatres in 1983.

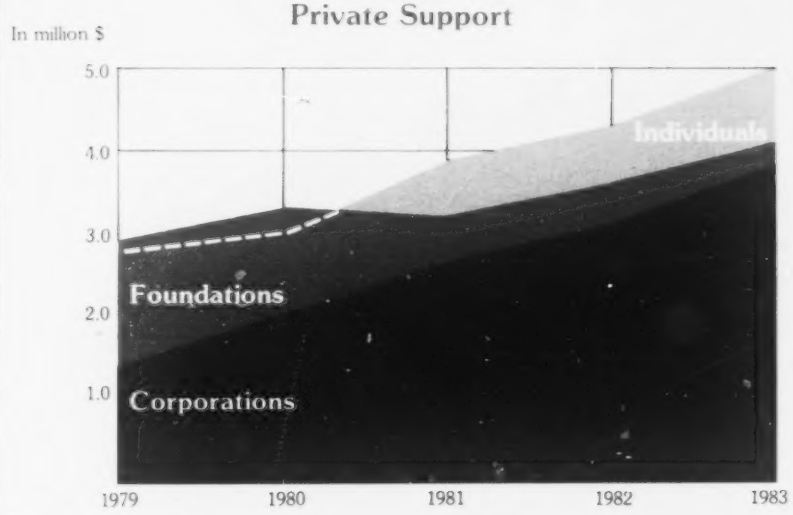
Fewer than one-third of the Sample theatres participated in united arts fund programs in 1983; yet total contributions in this category increased 8 percent over 1982 levels. United arts funds are conduits for contributions from businesses, foundations and individuals — primarily businesses. UAFs conduct fund drives and then make grants to participating arts organizations; donors generally neither earmark donations for specific recipients nor do they have a direct voice in the distribution of such funds.

UAFs exist in only a limited number of communities, and although UAF income has increased in each of the five years studied, such funds assist a limited number of organizations. In 1983, nearly half the income in this category was given to one theatre by one UAF; the remainder was divided among nine other theatres.

Fund-raising events and guild activities, although included in this other contributions category, are an extension of individual support. Income from such events and activities increased more than any other form of contributed income in 1983 — a remarkable 53 percent over the 1982 level — reaching a five-year high. This increase reflects the effective efforts of guild members and boards of trustees; more than two-thirds of these theatres conducted fund-raising events this year. If added together, individual giving (from donors and members) and further income derived from individuals through events and guilds covered more than 8 percent of all 1983 expenses.

A clear picture of contributed income includes not only a discussion of the sources considered here, but the recognition of the interrelated nature of each. Individuals make annual gifts and also attend fund-raising events. Similarly, foundations and corporations make direct gifts and also indirect contributions through united arts funds. Such hybrid and overlapping activity is found throughout the philanthropic community, and it is the totality of such activities which provides the profile of contributed support to the American theatre.

Comparison: Private Support



Percent Change	79-80	80-81	81-82	82-83
Corporations	49.4	25.9	20.5	26.5
Foundations	14.5	—2.5	12.0	13.9
Individuals	8.4	30.6	9.9	15.4

Contributed Income

In thousand $	1979	1980	1981	1982	1983
Federal	3,850	3,229	4,348	3,745	3,788
State	1,458	2,064	2,164	2,377	2,571
Local	837	654	580	628	556
Individuals	2,780	3,012	3,936	4,323	4,990
Foundations	2,865	3,281	3,198	3,581	4,081
Corporations	1,365	2,040	2,569	3,119	3,918
Other	4,403	5,647	6,609	6,721	7,365
Total	17,558	19,927	23,404	24,494	27,269

Expenses

During 1983, total operating expenses for the Sample theatres increased 13 percent, well ahead of the inflation rate of 2.6 percent. The 1983 gain is a hopeful sign of substantive growth after a period of retrenchment. However, the growth in contributed income failed to keep pace with expenses, producing the collective deficit at season's end.

Total salaries, fees and fringe benefits increased more than 11 percent in 1983 and the total work force grew by more than 7 percent. Total personnel costs had increased more than 13 percent the year before, while the number of employees actually decreased slightly. The slower rise in 1983 salary expenses is explained in part by lower cost-of-living increases required for salaried employees during a period of lower inflation.

While artistic salaries remain far and away the largest expense category — one-fourth of the total budget — total administrative salaries increased faster in 1983 (16 percent) than either artistic (11 percent) or technical/production salaries (5 percent). The same pattern holds true for the preceding season. The increase in total administrative salaries is paralleled by a larger growth in the administrative work force (14 percent) than in either the artistic (3 percent) or technical/production work force (11 percent).

Administrative staffs, which attend to box office, marketing and fund-raising activities, as well as general management functions, have increased each year since 1979. As theatres have expanded their budgets in an effort to maintain the level of services they provide, the personnel required to generate and administer the required income has also increased. These increased costs are mirrored in the corresponding increases in ticket sales generated by marketing departments and in contributions income – especially from corporations, individuals and fund-raising events – solicited by development staffs.

The increased dependence on earned income and the larger administrative structures required to keep the cash pumps flowing have led trustees, managers and artistic directors to find new approaches to the budget making process in order to reinforce the central purpose of the institution — namely, theatre artists and craftsmen developing and presenting their craft.

The total number of actors employed in these theatres increased by less than 4 percent in 1983, while the total number of actor work-weeks decreased slightly from 1982. In light of only a slight increase in the number of productions during the 1983 season, all indicators underscore the continued trend toward the selection of plays with smaller casts and the employment of actors for fewer weeks on a per-show basis, rather than on a seasonal basis.

Although the selection of plays with fewer cast members is a guaranteed method of holding the line on personnel costs (as well as on production costs – small-cast plays usually call for simpler sets and fewer costumes), the growing trend toward such smaller-cast shows has obvious implications for the future development of the art form. This sort of cost-consciousness limits not only the potential scope of new work these theatres might seek to develop and present, but severely limits choices from the classical repertoire and from the musical genre, both of which generally call for larger casts and more elaborate production requirements. An opera company wouldn't consider producing *La Boheme* without the requisite number of singers, and a symphony orchestra wouldn't attempt *Le Sacre du Printemps* without a percussion section; but in most of these theatres today, production of a Shakespearean play is considered impossible unless actors play two – and often as many as four – roles.

The total amount paid in royalties and commissions to playwrights and composers increased substantially in 1983 and accounted for more than 3 percent of all expenses. However, a significant amount of the increase is attributable to an extended 26-week run of a popular revival by one New York theatre. If 1983 royalty expenses are adjusted for this one unusual factor, royalty payments – which are tied to box office grosses – still increased a healthy 23.5 percent over 1982.

Together, authors' royalties and commissions, along with all other salaries, fees and fringe benefits, accounted for more than 60 percent of 1983 expenses, a reflection of the continued labor-intensive nature of the art form.

The total of all other expenses, which include the costs of scenic and wardrobe materials, office supplies, printing, postage, rent, utilities, maintenance and so forth, increased more than 11 percent in 1983 and accounted for nearly 39 percent of all expenses. This increase in other expenses was well ahead of inflation, indicating a modest growth in material resources. The 1983 gain is a departure from the previous year, when all other expenses increased by less than 2 percent, as managements sought to hold down costs.

Total Expenses

In thousand $	1979	1980	1981	1982	1983
Salaries:					
Artistic	13,556	14,643	16,636	18,880	21,016
Administrative	8,255	9,755	11,458	13,516	15,715
Technical	7,734	7,934	10,500	11,395	11,990
Total Salaries	29,545	32,332	38,594	43,791	48,721
Authors' Royalties	1,251	1,276	1,464	1,743	2,804
Non-personnel Expenses	21,713	22,419	28,819	29,314	32,744
Total	52,509	56,027	68,877	74,848	84,269

Percent Change in Expenses

In percentages	79-80	80-81	81-82	82-83
Salaries:				
Artistic	8.0	13.6	13.5	11.3
Administrative	18.2	17.5	17.9	16.3
Technical	2.6	32.3	8.5	5.2
Total Salaries	9.4	19.4	13.5	11.3
Authors' Royalties	2.0	14.8	19.1	60.9
Non-personnel Expenses	3.3	28.9	1.4	11.7
Total Expenses	6.7	22.9	8.7	12.6

The Bottom Line

Over the five years, total income for these 32 theatres grew by nearly 56 percent, but expenses grew faster, by nearly 61 percent.

For the third consecutive year, the Sample theatres collectively ended the year in the red, with a small aggregate operating deficit of $272,256. Altogether, 9 of the Sample theatres posted 1983 deficits, 22 recorded surpluses and one broke even. This is an improvement over 1982, when the aggregate deficit was $422,215 and 12 theatres posted deficits.

The double-digit inflation which prevailed throughout much of the five years cut deeply into available resources, and while inflation slowed considerably by the end of the five years, compounded growth rates – which reflect average annual growth as if there were no inflation — indicate the continuing disparity between income and expenses.

Adjusted for inflation, expenses grew by nearly 5 percent each year, while earnings increased by just over 4 percent annually. Contributed income failed to keep pace with either expenses or earnings, growing by barely 3 percent each year. As the accompanying graph illustrates, in real dollar terms, a slight growth trend has begun this year. However, until these theatres are financially stable and focusing their energies on artistic gains rather than on survival strategies, the future of this artistic enterprise is not secure.

Afterword

Instruments of Civilization

There is a radical-though-simple thought which links the 189 theatres in this report, valid today as it was two decades ago when the nonprofit professional theatre movement was just getting underway. It is that the theatre should serve in the revelation and shaping of the process of living and stop serving as a mechanism for making money. This and other initial impulses so effectively articulated by Zelda Fichandler in her introduction to this report remain just as true.

The hardy band of theatre visionaries who, to put it quite simply, beat the ground with a stick until It happened, have watched the movement grow from the early days of index cards in shoeboxes to the current panoply of computerized box offices and long-range plans. And all along the way, the pursuit of Art – with a capital "A" – has been the guiding force.

What do we see after nearly a quarter of a century?

We've witnessed in the past several decades what future historians may well regard as the most far-reaching changes to have swept over us. The computer has been chosen as "Man of the Year," education and entertainment have become synonymous with a video display terminal in every room, and "high technology" has evolved from a tool into an aesthetic. More recently, nonprofit arts organizations have watched the federal government step back and call on the private sector to do more.

It is clear that the private sector did do more and that 1983 was a better year than last. But a close look at the figures in this report reveals that the gains made by these theatres during 1983 were largely the result of artists, managers and trustees listening more carefully than anyone else to the drums in the darkness – and then setting about to initiate bold strategies to avert the impending crisis.

In light of the greatly increased administrative work force and higher management costs, it's no coincidence the most notable income gains this year were made in those areas where intensified efforts by the theatres themselves could produce increased results – ticket sales, educational programs, concessions, fund-raising events and the solicitation of a greater number of smaller gifts from individuals, foundations and corporations. More gave, quite simply, because more were asked to give. But most, with the exception of individuals, gave in smaller amounts.

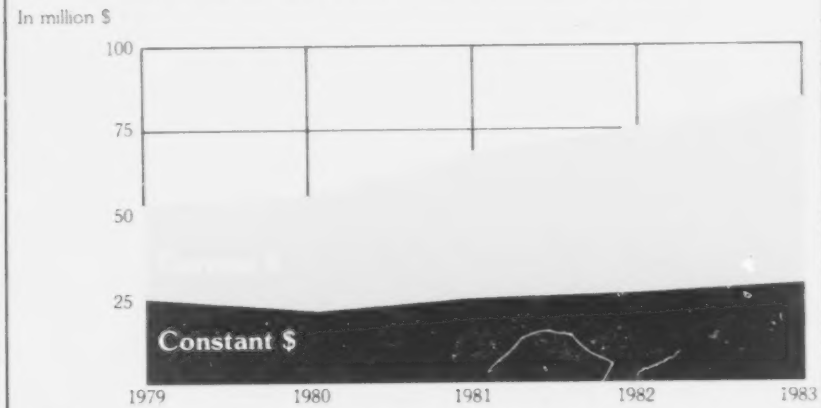
Theatres have learned to adapt in order to exist and serve, but for all the effort, the means truly to prosper artistically are still beyond their means. Increasingly substantial amounts of energy and resources are devoted to development activities, but merely in an attempt to hold the line. Modest gains in income and resources are recorded, but in the face of reality, artistic directors must continue to select seasons with an eye to cost projections, rather than solely based on artistic goals.

All revolutions are long in the making, and the development of the nonprofit professional theatre is no exception. It is a young and fragile enterprise, national in scope, universal in impact. Through it, the Theatre has been restored to itself as an art form capable of enlightening an all-too-dark world.

The outcome of the long Revolution will not be determined this season or next, or even the season after that. Its future rests with the cycle of many seasons stretching ahead. Much of what we know of ancient cultures has come to us through the legacy of the art forms nourished by those societies. Fifty or even a hundred years from now, judgements will be made about the quality of life in America during the 20th century. The values of our society will be examined by not only the theatre created in our time, but by the support nurturing its creation.

Robert Holley
Director of Management Services

Comparison: Income in Current and Constant Dollars



In million $	1979	1980	1981	1982	1983
Current	53.9	57.1	68.8	74.4	84.0
Constant	24.6	23.0	25.0	25.5	28.2

(Base year for constant dollars is 1967)

TCG Constituent Theatres

Academy Theatre
A Contemporary Theatre
The Acting Company
Actors Theatre of Louisville
Actors Theatre of St. Paul
Alabama Shakespeare Festival
Alaska Repertory Theatre
Alley Theatre
Alliance Theatre Company
Atlanta Children's Theatre
AMAS Repertory Theatre
American Conservatory Theatre
The American Jewish Theatre of the 92nd St. Y
American Place Theatre
American Repertory Theatre
The American Stage Company
American Stage Festival
American Theatre Arts
American Theatre Company
The American Theater Company in Aspen
Arena Stage
Arizona Theatre Company
Arkansas Repertory Theatre
Asolo State Theater
The Attic Theatre
Barter Theatre
Berkeley Repertory Theatre
Berkeley Shakespeare Festival
Berkeley Stage Company
Berkshire Theatre Festival
BoarsHead: Michigan Public Theater
Body Politic Theatre
Boston Shakespeare Company
Caldwell Playhouse
Capital Repertory Company
Center Stage
The Changing Scene
The Children's Theatre Company and School
Cincinnati Playhouse in the Park
Circle in the Square
Circle Repertory Company
The Clarence Brown Company
The Cleveland Play House
Coconut Grove Playhouse
Cocteau Repertory
Cricket Theatre
Crossroads Theatre Company
CSC Repertory
Cumberland County Playhouse
Dallas Theater Center
Delaware Theatre Company
Dell'Arte Players Company
Denver Center Theatre Company
Detroit Repertory Theatre
Dorset Theatre Festival
East West Players
El Teatro Campesino
Empire State Institute for the Performing Arts
The Empty Space
Ensemble Studio Theatre
Eureka Theatre Company
Fairmount Theatre of the Deaf
The First All Children's Theatre
Florida Studio Theatre
Folger Theatre
George Street Playhouse
Germinal Stage Denver
GeVa Theatre
Goodman Theatre
The Great American Children's Theatre Company
The Great Lakes Shakespeare Festival
The Guthrie Theater
Hartford Stage Company
The Hartman Theatre
The Hippodrome State Theatre
Honolulu Theatre for Youth
Horse Cave Theatre
Hudson Guild Theatre
Huntington Theatre Company
Illusion Theater
The Independent Eye
Indiana Repertory Theatre
INTAR
Interart Theatre
Intiman Theatre Company
Jewish Repertory Theatre
The Julian Theatre
L.A. Public Theatre
L.A. Stage Company
L.A. Theatre Works
Living Stage Theatre Company
Long Wharf Theatre
Looking Glass Theatre
Los Angeles Actors' Theatre
Mabou Mines
Magic Theatre
Manhattan Punch Line
Manhattan Theatre Club
Mark Taper Forum
McCarter Theatre Company
Medicine Show Theatre Ensemble
Merrimack Regional Theatre
Milwaukee Repertory Theater
Missouri Repertory Theatre
Music Theatre Group Lenox Arts Center
Nassau Repertory Theatre
National Black Theatre
Nebraska Theatre Caravan
New American Theater
New Dramatists
New Federal Theatre
New Jersey Shakespeare Festival
New Playwright's Theatre
New York Shakespeare Festival
North Carolina Shakespeare Festival
North Light Repertory
Odyssey Theatre Ensemble
The Old Creamery Theatre Company
Old Globe Theatre
Omaha Magic Theatre
One Act Theatre Company of San Francisco
O'Neill Theater Center
Ontological-Hysteric Theatre
Oregon Shakespearean Festival
Organic Theater Company
Paper Mill Playhouse
Pennsylvania Stage Company
The People's Light and Theatre Company
Periwinkle Productions
Philadelphia Drama Guild
Pittsburgh Public Theater
Playhouse on the Square
PlayMakers Repertory Company
The Playwrights' Center
Playwrights Horizons
Portland Stage Company
Puerto Rican Traveling Theatre Company
Repertorio Español
The Repertory Theatre of St. Louis
The Road Company
Roadside Theater
Roundabout Theatre Company
Round House Theatre
San Diego Repertory Theatre
San Jose Repertory Company
Seattle Repertory Theatre
The Second Stage
Soho Repertory Theatre
South Coast Repertory
Stage One: The Louisville Children's Theatre
StageWest
Steppenwolf Theatre Company
The Street Theater
Studio Arena Theatre
Syracuse Stage
Tacoma Actors Guild
Theatre by the Sea
Theater for the New City
Theater of the Open Eye
Theatre Project Company
Theatre Three
Theatre West Virginia
Theatre X
Trinity Square Repertory Company
Victory Gardens Theater
Virginia Museum Theatre
Virginia Stage Company
Walnut Street Theatre
Westport Country Playhouse
Whole Theatre Company
Williamstown Theatre Festival
Wisdom Bridge Theatre
The Wooster Group
Worcester Foothills Theatre Company
WPA Theatre
Yale Repertory Theatre

Associate Theatres

A.D. Players
Albuquerque Little Theatre
Arkansas Arts Center Children's Theatre
Asian American Theater Company
At the Foot of the Mountain
Auburn Civic Theatre
Bay Area Playwrights Festival
Bear Republic Theater
Bilingual Foundation of the Arts
Burbage Theatre Ensemble
Camden Shakespeare Company
Chocolate Bayou Theater Company
City Theatre Company
Contemporary Arts Center
The Emmy Gifford Children's Theater
Facets Performance Ensemble
Ferndale Repertory Theatre
Frederick Douglass Creative Arts Center
The Great North American History Theatre
The Group
Montana Repertory Theatre
Musical Theatre Lab
Music Theatre of Wichita
The New Rose Theatre
New Stage Theatre
New York Theatre Studio
Oregon Contemporary Theatre
Pan Asian Repertory Theatre
Penguin Repertory Company
Perseverance Theatre
Peterborough Players
The Philadelphia Company
Philadelphia Festival Theatre for New Plays
Pioneer Memorial Theatre
The Playmakers
The Production Company
Quaigh Theatre
Rites and Reason
San Francisco Repertory
Santa Fe Festival Theatre
Seattle Children's Theatre at Poncho Theatre
Shakespeare Festival of Dallas
Society Hill Playhouse Center for the Performing Arts
Spokane Interplayers Ensemble
Stages
The Studio Theatre
Thalia Spanish Theatre
Theatre Rhinoceros
Wayside Theatre

About TCG

Theatre Communications Group, the national organization for the nonprofit professional theatre, was founded in 1961 to provide a national forum and communications network for the then-emerging nonprofit theatres, and to respond to the needs of both theatres and theatre artists for centralized services.

Today, TCG is a unique national arts organization, creatively combining the activities of both service organization and national professional association by addressing artistic and management concerns, serving artists and institutions, and acting as advocate and provider of services for a field diverse in its aesthetic aims and located in every part of this country. TCG's 224 Constituent and Associate theatres, as well as thousands of individual artists, participate in nearly 30 programs and services. TCG participants encompass artistic and managing directors, actors, playwrights, directors, designers, literary managers, trustees and administrative personnel. Institutions and individuals are served through casting and job referral services, management and research services, publications, literary services, conferences and seminars, and a wide variety of other programs.

TCG's goals are to foster cross-fertilization and interaction among different types of organizations and individuals that comprise the profession; to improve the artistic and administrative capabilities of the field; to enhance the visibility and demonstrate the achievements of the American theatre by increasing the public's awareness of theatre's role in society; and to encourage a nationwide network of professional theatre companies and individuals that collectively represent our "national theatre."

1983-84 Board of Directors

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